



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



EXAMPLE OF STUDENT MODELING, ART INSTITUTE, CHICAGO

### GLEANINGS FROM AMERICAN ART CENTERS

In his talk on "Hungarian Art" before the Tourist club, Pittsburg, A. S. Keszthelyi, the Hungarian portrait painter, spoke with the dramatic fire of the Magyar race of the rise of the Hungarian nation and of the concomitant rise of Hungarian art. A striking feature of his talk was his indictment of present Dutch art. It was a measured and circumstantial indictment of the up-to-date art of Holland. "You know," declared Mr. Keszthelyi, "that of the imported pictures that invade this country, fully 65 per cent are Dutch. The American nation, after being so successful in money-making, certainly wished to do its full share in promoting art. Its motives have been sincere and in this the American people exactly parallel the Hungarian nation. Now what happened? Immediately all the foreign painters, with the Dutch in the lead, began a regular commercial output for the American market, purely for dollars and cents. You know the same old scene, the tiresome theme, the peasant room with the little window, the woman peeling potatoes, knitting or at the spinning wheel, a cradle with a child. They are all dipped in the same brown gravy. Thus these men, with the tradition behind them of Rembrandt, Rubens and Van Dyke, have deliberately stamped upon art with their feet. Of course, I except Israels."

✱ The beautiful new building of the Herron Art Institute, in Indianapolis, is completed, and the opening will be the most important event in the Art life of Indiana that has so far occurred. The Institute includes a museum, which has already a very interesting collection of paintings and other objects of Art, and a flourishing Art school, which opened in its new headquarters on October 1 with over two hundred pupils in attendance. The museum and school have been in inadequate quarters for several years, while the bequest of John Herron to the Indianapolis Art Association for the erection of new buildings was in process of settlement, but Indianapolis now can boast of one of the most commodious and well equipped museums in the country. William Henry Fox, its recently appointed Director, has already done much to advance the interests of the Institute.

✱ At the annual convention of the Society of Western Artists held at the Art Institute, Chicago, the following officers were elected for the ensuing year: President—L. H. Meakin, Cincinnati. Vice president—J. Ottis Adams, Indianapolis. Secretary—Walter M. Clute, Chicago. Treasurer—Otto Stark, Indianapolis. Press bureau—Frank V. Dudley, Chicago.

✱ The Mural paintings by Miss Violet Oakley, of Philadelphia, that aroused so much discussion, representing the founding of the "State of Liberty Spiritual," have been hung in the grand reception room of the executive suite of the new State Capitol, and may now be seen by the public. They are said to have cost \$20,000. These paintings represent the triumph of the idea of liberty of conscience in the "Holy Experiment of Pennsylvania." They are the first of the paintings for the new Capitol. The walls in the south corridor have been prepared for the Van Ingen pictures, representing the spiritual development of Pennsylvania. The Oakley pictures represent William Tyndale printing his translation of the Bible into English at Cologne; smuggling the first volumes of the New Testament into England; the burning of books at Oxford in the attempt to stop thereby the "new learning;" the burning of William Tyndale at Volvorde and the answer to Tyndale's prayer. In addition they show: Anna Askew before the Lord Chancellor of England, condemned to be burned for heresy, refusing to recant. Culmination of all intolerance and persecution in the English civil war; development of the Puritan idea. George Fox on his mount of vision, lifted above the material interpretation of Christ and the Church. The lad, William Penn, student and seeker, in his study at Oxford, stirred by his own vision of Light and consecrated in God's service. Penn meeting the Quaker thought in the field—preaching at Oxford. He turns from the Word to listen to its message. Admiral Sir William Penn denouncing and turning his son from home, because of his sympathy with the despised sect of Quakers. Penn's arrest while preaching at meeting, under the Conventicle Acts, which made unlawful any service except that of the Church of England. Having been liberated, through the force of his own writings, Penn seeks to free other Friends imprisoned, and makes use of all the powerful influence with the Crown, inherited

from his father, to secure his liberation. Penn's vision. The signing of the charter of Pennsylvania by the King. Penn's first sight of the shores of Pennsylvania. These paintings were hung under the personal supervision of Miss Oakley. In a preface to a brochure explaining her paintings, Miss Oakley makes reply to the criticisms that have been made upon her pictures because of their alleged anti-Catholic attitude.



### ART NEWS FROM THE OLD WORLD

Prof. Hubert von Herkomer, in a lecture in London, formulated an idea which he himself acknowledged seemed paradoxical in an artist. It was nothing less than a defense of the machine as a producer of Art works. He denied the prevalent notion that the machine was a monster which drove out Art and showered sham Art horrors on the face of the earth. He said it was untrue that the limitless repetition of one article which the machine made possible must be contrary to Art. Rarity was not an Art quality. The beauty of a thing did not lie in its rarity but in its design, workmanship and material. Hitherto the cheap things produced by machinery chiefly lacked design, but if a good design were produced and then reproduced by machinery, it would be better than for the people to be content with cheap inferior handwork. Machinery by the multiplication of whatever was best in statuary and carving could bring the highest Art closer to the masses of the people, at once pleasing and elevating them. A woman's hatpin, said the lecturer, was not the less a work of Art because it was turned out by thousands. A copper vase which took a man three days to hammer out was not more artistic than one which was turned out by machinery in half a day. Ruskin, the professor said, was the incarnation of anti-machinism. He had become a prototype of a number of people who did not think for themselves, and had shown that it was possible for a man simultaneously to inspire and to mislead. Moreover it was needless to cling to the antique Gothic window with little panes which only reflected the deficiencies of past ages.

✱ On the lonely Isle of Furoen, in the Arctic Ocean, perched on a gigantic rock, stands Anna Boberg's studio, the winter headquarters for this painter of northern snows. There she has no companion except the island's lighthouse-keeper, no means of escape except her tiny sailboat anchored at the rock's base. But all of her time is not spent in this crag-bound home. She makes many excursions farther into the polar regions. Clad in thick reindeer skin, paint box strapped to back, Sweden's greatest artist climbs the slippery heights to gain some treacherous white-capped peak. In that sublime setting of arctic splendor her skillful touch catches the opalescent effects of the long sun rays glinting across the glacial expanses. Sometimes the cold is so great she is compelled to bind her brushes to her benumbed hands.

✱ A new catalogue worthy of the fine collection of the Museum of Old Masters at Brussels has just been issued. There was no real